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ABSTRACT

This primer was developed to help secondary school music teachers to encourage and promote reading in their curricular programs. Guidelines and suggestions are offered on ways teachers can stimulate student reading by capitalizing on student interests and on ways teachers can reinforce vocabulary and comprehension skills. The manual's first section introduces the idea of teaching reading skills in music classes. Other sections include: (1) skills needed in music; (2) evaluating student abilities, interest, and attitudes; (3) selecting appropriate instructional materials; (4) vocabulary improvement techniques; (5) reading comprehension improvement techniques; (6) techniques to improve study skills; (7) techniques to stimulate reading; and (8) a bibliography of books and articles related to reading. (CJ)

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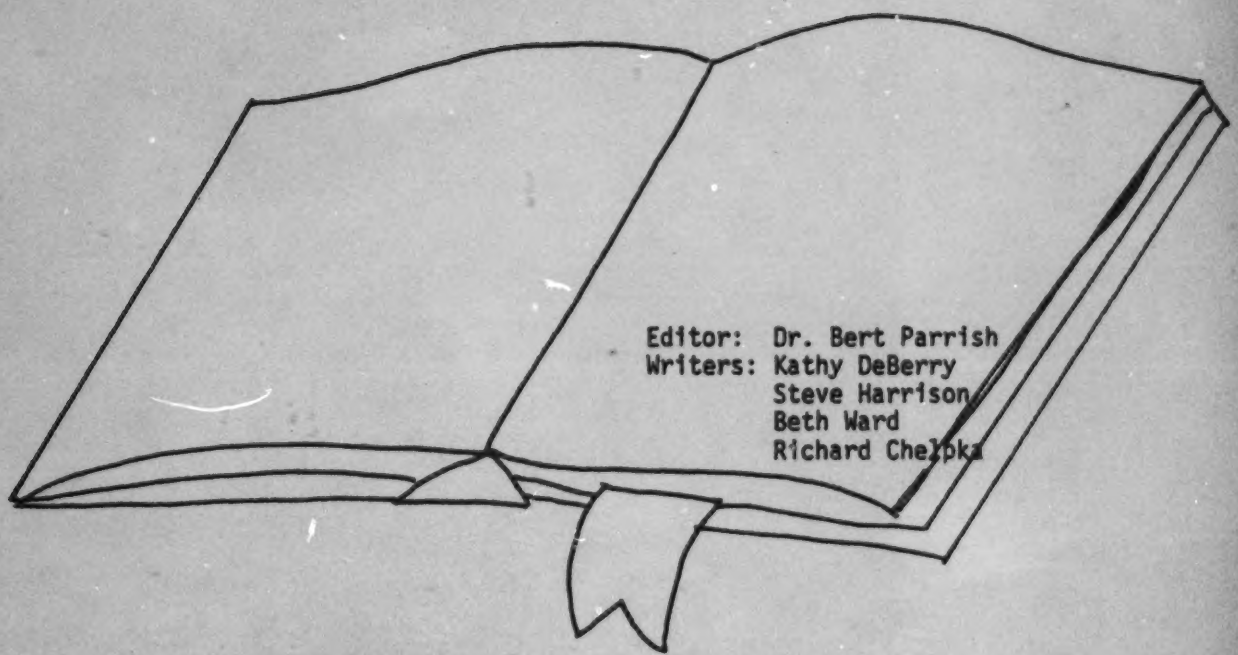
A MUSIC TEACHERS' PRIMER TO READING



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Supplemental Material for RDG 467, RDG 480, RDG 507 and RDG 544.

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

PREFACE

This primer was written as a class project in RDG 467, Spring 1978. The students were Music teachers from other states with many years of teaching experience. Before coming to Arizona and taking the required certification courses in reading, they never considered the role of reading related practices in their subject area. The activities and philosophy of this primer reflect how reading can be successfully integrated into the Music curriculum to improve the students' vocabulary, comprehension and study skills as they are needed to succeed in Music. The ideas and suggested lessons are practical. Most have been classroom tested through the RDG 480 practicum experience. This primer compliments the Fall, 1978 RDG 467/480 Syllabus which provides instruction in how to develop the sample lessons and teaching methods described.

The Music teacher doesn't have the extent of responsibility to the reading/study skill development as the academic subject teachers in the high school. But, as some of these skills are necessary to Music, then the Music teacher is responsible for the development of these. Also, the Music teacher is in a unique place to stimulate the reading habit by encouraging students to read about their favorite pop star, composer, or musician. In the area of music especially, an analytical, critical thinker is necessary to evaluate and select compositions, equipment and personal style. The reading/thinking skills become very important to obtain this goal.

I know the idea of reading/study/thinking skills in a Music class are new to many. Just have an open mind when you read this primer, try out and experiment with these or similar activities and experience for yourself their effectiveness and value. Since this is a "primer", it is just a "beginning".....it is up to you, the reader or the students, to go beyond.

ACKNOWLEDGEMENTS

This primer is a reality because of the creative work of the students and teachers whose names appear on the title page. They relied on selected assignments and activities previously turned in for RDG 476, materials in the Reading Resource Room, textbooks on reading, and most of all, their own practical knowledge of music education. I would also like to give special thanks to Mrs. Dorolis Wade, secretary to the secondary reading staff, for her excellent typing and proofreading.

Berta Parrish
Secondary Education-Reading
Arizona State University

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This notebook was developed as a resource for teachers of instrumental music. The purpose was to show how reading could be incorporated into the music classroom. Various skills and materials were included, which, if utilized, could help the music teacher work more efficiently in teaching reading in his or her area. Since our major field in music dealt with elementary through junior high instrumental performance groups, we confined our research to only those areas. However, since most of our skills do not directly relate to instrumental performance, we have included materials which could be used for general music.

HELPING YOUR STUDENTS COPE WITH THE LANGUAGE OF MUSIC

Adapted from handout by Dr. Dorothy Piercey, College of Education, Arizona State University

The following skills should be mastered by all grade levels:

They should be able:

1. To cope with the special vocabulary of music, the word form and symbol form of the language demanded both by theory and performance.

2. To interpret abbreviations, e.g., cresc., ff., rit., etc.,.

3. To use definitions from specialized dictionaries and glossaries and to extract appropriate definitions from standard dictionaries.

4. To bring meaning to non-English terms in parts and scores.

5. To pronounce words and phrases correctly and expressively, e.g., round ears instead of round dears.

6. To follow directions of musical terms and conductor's directions precisely.

7a. To use supplemental printed materials relating to the phase of music under study as provided by the teacher.

The following skills apply to high school and specialized courses such as music theory, history, and appreciation.

7b. To locate and use printed materials relating to the phase of music under study.

8. To evaluate and make judgements on critiques and reviews.

9. To use the organization of the textbook advantageously (music theory, music history, humanities).

10. To compare and contrast the methods, periods, works, and techniques of other musicians as they are explained in written materials.

11. To understand descriptions of styles and forms and recognize them when played on instruments.

12. To learn sequence of major periods of music (history).

13. To adopt a rate appropriate to material and purpose for reading the material.

EVALUATING READING ABILITIES, INTERESTS, AND ATTITUDES

In order to be a successful music instructor, it is necessary to know the interests and abilities of your students. Without this, teachers cannot plan activities to stimulate interest within the classroom. We have selected three evaluations which we feel will be most helpful to the instrumental music instructor. They include; Interest/attitude inventories, Cloze testing, and Group performance inventories.

INTEREST/ATTITUDE INVENTORY

NAME_____ BAND_____

GRADE_____

INSTRUMENT_____

1. Do you have a record player, tape player, or stereo in your home?

   Who in your family listens to this the most?

2. What type of music do you enjoy listening to on your own time? Please feel free to name people, groups, and types.

3. Do you have a piano at home?

4. Do you play piano and how many years?

5. Do you play any other instruments?

   If so, what are they?

6. Have you taken private lessons on any instruments? _____ What? _____ How many years? _____

7. Do you have a private place to rehearse at home?

   Where do you practice?

8. Do you have a music stand at home?

9. During an average week, how many times do you practice your band instrument at home?

   Do you practice your band assignments?

10. Have you attended any concerts on your own time in the past two years?

    Please describe what they were.

11. Have you watched any concerts on T.V.?

    Please describe.

12. If you could be any musician in history, living today or in the past, who would you be? _____ Why? _____

13. Do any other members of your family play instruments?

    Who and what?

14. Have you read any books or articles on music or musicians?

15. What do you like most about band?

    What do you like the least?

16. What is your favorite hobby?

17. Do you enjoy coming to music activities in school or would you rather be somewhere else?

18. Do you think music is important in your life?

19. Does your family ever do anything musical together?

SAMPLE CLOZE TEST - MUSIC

Excerpt from, "Wind Music," by H. L. Mencken. Selmer BandWagon No. 85.

Having brought the Philadelphia Orchestra up to undisputed first place in the concert-hall, the ever-energetic Leopold Stokowski now works off some of his surplus steam by organizing a brass band. So far it has __given__ but two concerts, both __in__ private, but soon or __late__, I daresay, it will __be__ forced out into the __open__. My advice to the __nobility__ and gentry is to __book__ seats for the first __public__ concert the instant they __go__ on sale. For here __is__ richness indeed! Aided by __a__ friendly bootlegger I heard __the__ second private concert in __Philadelphia__ last Sunday. It was __the__ middle of the week __before__ I was fit for __my__ usual literary and spiritual __exercises__.

Brass bands, of course, __are__ numerous, and many of __them__ are good ones. But __this__ is a brass band __of__ an entirely new sort. __Stokowski__ has neither tried to __batter__ his audience into unconsciousness __with__ mere noise, in the __manner__ of the Italian conductors, __nor__ endeavored to make his __band__ an imitation orchestra, in __the__ fashion of John Philip __Sousa__. Instead he has sought, __within__ the natural limits of __his__ medium, to augment its __flexibility__, its variety, its dignity -- __in__ brief, to convert it __into__ a first rate musical __instrument__. I can only report __that__ the results he achieves __are__ "kolossal". Here, at last, __is__ a brass band that __can__ play Bach!

But where are players for such super-bands to be obtained? Apparently Stokowski found no difficulty in getting them together. He began with the brass and wood-wind performers of the Philadelphia Orchestra, and added a few string players who could also toot. Volunteers began to wander in from the lesser Philadelphia orchestras. Soon there was a band of a hundred men. More came in. At last Sunday's concert there were one hundred and forty performers -- and all of them played divinely!

Performance Area Activity Inventories

performance-based groups (Music, Art, Phys Ed.) should design activity inventories for individual units, or general knowledge about activities. These inventories might include 2 parts:

PART A

15 to 20 questions concerning the knowledge level of the activity:

vocabulary (this is especially important)

ability to follow directions (very important)

purpose

sequence of steps

variations

materials required

rules/regulations/standard procedures

PART B

Performance level activity. This would be a simple exercise or activity to determine the student's skill level and to show if the student knows and/or can demonstrate basic principles of the activity. For example:

Mixing primary colors to create new colors/shades.

Sketching to demonstrate principles of perspective, classical body proportions, etc.

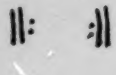
Performing basic gymnastic exercises or bodily coordination activities.

The group informal assessment of this type emphasizes current skill acquisition, vocabulary knowledge, and reasoning ability. (These latter have carry over to reading activities). Teachers using texts must, of course, test student ability in the text itself.

K. DeBerry

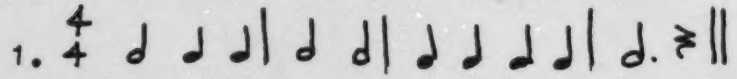
Part A

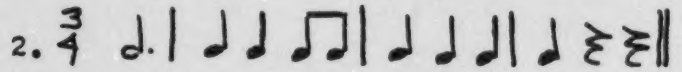
I. Identify and define the following terms:

1.
2.
3.
4. 
5. Rit.
6.
7. dim.
8. forte
9. piano
10.
11.
12. Legato
13. staccato
14.
15. pizz.
16. arco
17. $\frac{4}{4}$
18.

K. DeBerry

II. Write out the counts under each measure:

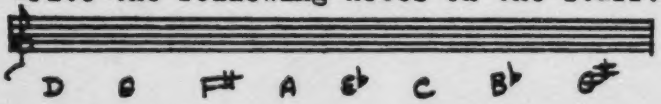
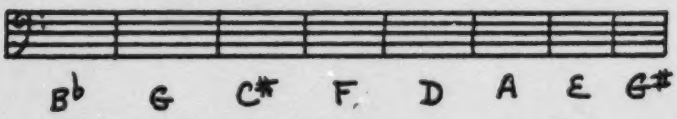
1. 

2. 

III. Name the sharps or flats in each key:

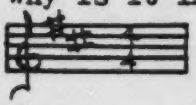
1. D 2. G 3. F 4. A 5. C

IV. Write the following notes on the staff:



V. Write a brief explanation or list the necessary items required:

1. What does the following example tell you?
Why is it important to look at this symbol before playing?



2. List, in order, the steps you take before sight-reading a composition.

3. List the items necessary for each rehearsal.

1.
2.
3.
4.
5.
6.

4. After each rehearsal, it is very important to _____ the bow and clean the _____ from the instrument.

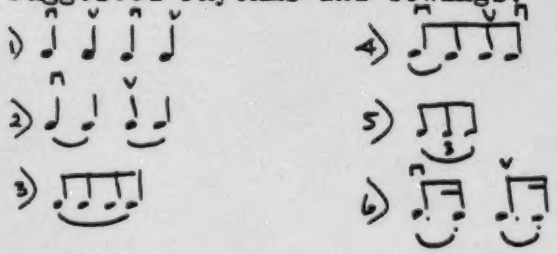
K. DeBerry

Part B.

The student should be able to perform the scale and arpeggio for the following keys in prescribed rhythms:

C Major	no sharps or flats
D Major	F# and C#
G Major	F#
A Major	F#, C #, and G#
F Major	B^b

Suggested rhythms and bowings:



The student is to be graded on the following points:

Accuracy of intonation
Tone Quality
Rhythmic feel
Knowledge of key signatures
Bowings
Vibrato

Instructions for Recap:

Section A of the test constituted 68 points, divided into 5 categories. The point distribution is indicated on the recap sheet. The number each student missed is indicated in each category.

The point distribution was from 1 to 51. The Theory levels were divided as follows:

Level I - 1-15 points missed

Level II - 16-35 points missed

Level III - 36-51 points missed

The Section B was also divided into a tri-level distribution with points totaling 32. Scores ranged from 13 to 31.

Independent Level: 28-31 points	9 students
Instructional Level: 17-27 points	33 students
Frustration Level: 13-16 points	8 students
	40 students

SELECTING APPROPRIATE INSTRUCTIONAL MATERIAL

One of the most important tools of any teacher is appropriate instructional materials to work with. Without this, students will not be interested or challenged. We have included three types of evaluations which we feel will best help the instrumental music teacher select appropriate material for his or her classroom. These include; Fry's Readability Formula, textbook analysis, and an example of a student worksheet.

5-2

Expanded Directions for Working Readability Graph

1. Randomly select three (3) sample passages and count out exactly 100 words each, beginning with the beginning of a sentence. Do count proper nouns, initializations, and numerals.
2. Count the number of sentences in the hundred words, estimating length of the fraction of the last sentence to the nearest one-tenth.
3. Count the total number of syllables in the 100-word passage. If you don't have a hand counter available, an easy way is to simply put a mark above every syllable over one in each word, then when you get to the end of the passage, count the number of marks and add 100. Small calculators can also be used as counters by pushing numeral 1, then push the + sign for each word or syllable when counting.
4. Enter graph with *average* sentence length and *average* number of syllables; plot dot where the two lines intersect. Area where dot is plotted will give you the approximate grade level.
5. If a great deal of variability is found in syllable count or sentence count, putting more samples into the average is desirable.
6. A word is defined as a group of symbols with a space on either side; thus, *Joe, IRA, 1945,* and & are each one word.
7. A syllable is defined as a phonetic syllable. Generally, there are as many syllables as vowel sounds. For example, *stopped* is one syllable and *wanted* is two syllables. When counting syllables for numerals and initializations, count one syllable for each symbol. For example, *1945* is four syllables, *IRA* is three syllables, and & is one syllable.

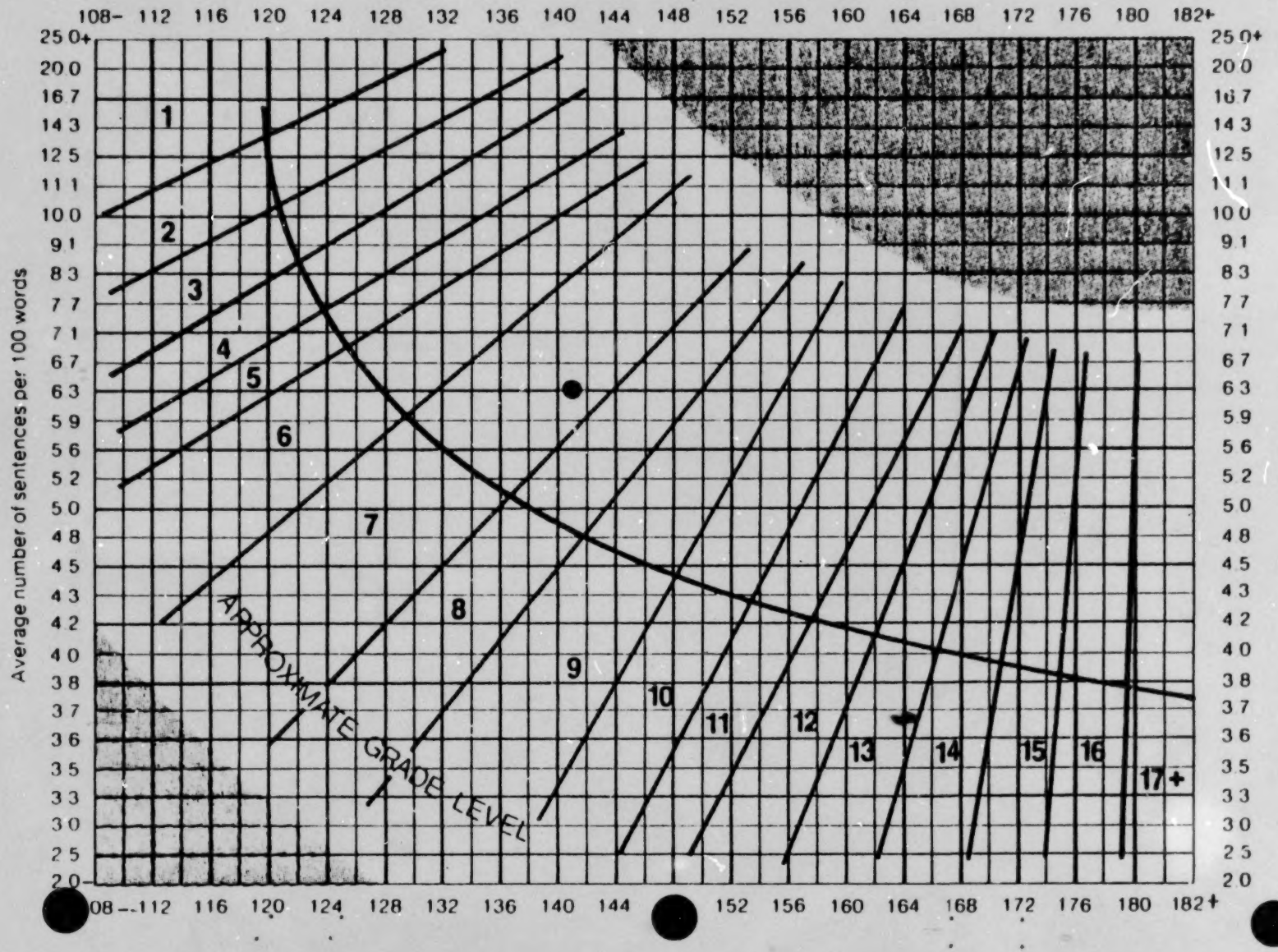
Note: This "extended graph" does not outmode or render the earlier (1968) version inoperative or inaccurate; it is an extension. (REPRODUCTION PERMITTED—NO COPYRIGHT)

FRY: ... ***Readability Graph***

Figur 2

GRAPH FOR ESTIMATING READABILITY — EXTENDED

by Edward Fry, Rutgers University Reading Center, New Brunswick, N.J. 08904



EVALUATING THE MATERIAL - TEXTBOOK AIDES

None of the readability formulas attempt to evaluate the concept difficulty of material because this varies according to the background, age, interest and intelligence of an individual. Therefore, the readability measure is just a guideline, one factor to consider in your selection of materials. Other factors should be the author's ease and style of writing, the number and the use of study aides such as boldface print, chapter introductions and summaries, glossary, introduction of unfamiliar vocabulary words, emphasis of main ideas, subheadings, footnotes, bibliographies, use of illustrations and questions to guide reading.

Before the final selection of material can be made, the teacher needs to evaluate the abilities and interests of the students. The objective is as close a match between the student and the material as possible. Unfortunately all students are not reading at the same level, so even with appropriate materials, some supplemental books and differentiated assignments are still necessary.

The following checklist can guide your subjective evaluation of the textbook in terms of four main factors.

	Excellent	Good	Fair	Poor	Not Included
ORGANIZATION OF MATERIAL -					
USE OF HEADINGS, SUB HEADINGS					
INTRODUCTION					
SUMMARY					
MAIN IDEAS LISTED					
ILLUSTRATIONS OF MATERIAL -					
PICTURES					
GRAPHS					
MAPS					
TABLES					
DIAGRAMS					
TIMELINES					
HANDLING OF UNFAMILIAR, DIFFICULT TERMS					
USE OF ITALICS					
CONTEXTUAL CLUES					
MEANING PROVIDED					
GLOSSARY					
PRONUNCIATION AIDES LIST					
STUDY AIDES					
QUESTIONS AT END OF CHAPTER					
USE OF COLOR FOR EMPHASIS					
USE OF BOLD-FACE PRINT					
SUBJECT INDEX					

from AN ENGLISH TEACHER'S PRIMER TO READING, B. Parrish, Kelvin Grove College of Advanced Education Press, 1977, Australia.

Student's Name _____

GET ACQUAINTED WITH YOUR TEXTBOOK

Name of subject _____

Title of Textbook _____

Author(s) _____

Copyright Date _____ Has book been revised (brought up to date)?_____

1. The PREFACE, FOREWORD, or INTRODUCTION are essentially the same thing -- a chance for the author to explain why he wrote the book, the approach he took, and the limits or scope of the work. It gives the student a chance to get in step with the author by getting a clear picture of what the author is trying to accomplish.

   Read carefully and completely the PREFACE, etc. in your book, and then summarize briefly what it says.

   _____

   _____

   _____

   _____

   _____

2. When the author includes a TO THE STUDENT comment in the introductory part of the book, it is particularly important that you read and understand it. Your attitude and approach may be significantly affected by this special message to you.

   If your text has this (To The Student, or something similar), summarize what the author is saying to you.

   _____

   _____

   _____

   _____

   _____

3. The TABLE OF CONTENTS gives you the best quick over-all view of the book. You can quickly learn many things from it. Answer the following questions from studying your table of contents:

(1) Are the chapters broken down into many or few sub-headings? _____

(2) How complete is the treatment of the subject in this book? (i.e., very complete, several aspects of the subject, one or two aspects of the subject, etc.) _____

_____

(3) Does the arrangement of subject matter in the book seem logical clear, and easy to follow? _____

(4) From your Table of Contents, check to see if your text has the following. Answer yes if you find it, no if you don't.

Index? _____ Glossary? _____ Appendix? _____ Answer Key? _____

Statistical Tables? _____ Other? _____ (Name) _____

4. The INDEX is used for quick location of information and names in the book. It is particularly useful when reviewing for a test to quickly pinpoint small bits of isolated information.

Study your index. Name two or three types of information you find there.

_____

5. The GLOSSARY is a "small dictionary" of the more difficult or special words used in your text. It can save you a lot of time, and can prevent you from stumbling over words or names because you don't have a dictionary handy.

If your text has a glossary, look up at least one difficult word and copy the information here.

_____

6. The APPENDIX is supplementary information which is needed, but doesn't fit well as a chapter. It therefore is put in the back of the book to give additional information relating to the chapters.

If your book has an appendix (or appendixes), state what type of information you find in it (or them).

_____

_____

_____

7. A BIBLIOGRAPHY is a list of authors and their works relating to a given topic. Sometimes a bibliography is given in your text to show what works your author consulted in writing his text; sometimes a bibliography is included to suggest reading you may do to supplement what you are reading in your text. There may be one big bibliography at the end of the book, or a small one included at the end of each chapter.

   Check one or more bibliographies in your text, and list below two or three authors and titles that interest you.

   _____

   _____

   _____

8. Many EXTRA HELPS are included in most text books. Try to locate each of the following. Take some time to think carefully of how each one you find may be of help to you. Answer yes if your text has the following; answer no if it does not.

   Pictures? _____ Illustrations or diagrams? _____ Graphs? _____

   Footnotes _____ Headnotes? _____ Marginal notes? _____ Maps? _____

   Questions at the end of chapters? _____ Summaries at the end of chapters? _____ Practice exercises? _____

   Typographical aids such as: words in italics? _____

   bold face (extra dark print)? _____ underlined words? _____

   extra large guide words, or words in all capital letters? _____

A craftsman knows his tools.

Are you an academic craftsman?

TECHNIQUES TO IMPROVE VOCABULARY

Those techniques that this group has found to be of the most use in instrumental music are word histories, multiple meanings, talk through, and gaming as a vocabulary tool. Vocabulary development is an area which has great application in music and in instrumental music in particular. Included are examples of vocabulary games from two instrumental supplementary texts, designed to be used as workbooks in methods of study. These workbooks are; Pencil Sessions, by Barbara Buehlman and Ken Whitcomb, published by The Heritage Press; and Notes for Today, by George Zepp, published by Belwin-Mills. These are excellent tools in a class or private situation, and can be used for beginners as well as a refresher in junior high bands. These books can also serve as examples of gaming for teachers to tailor sheets for their own needs.

HOW TO CRACK DOWN ON A WORD

1. Always search the context for clues first.

   Through the context you may catch overtones of meaning. As you do so, you may develop a psychological "set" toward the word--you may "lay the first layer of cement for fixing the term in your vocabulary."

2. Examine the word for familiar parts.

   Take the word apart if you can. It may help to sound it out as best you can. Do you recognize any part? Guess all you can from any part you recognize. "When you do note a familiar section, your gain is usually great. You develop a strong 'set' toward the word."

3. Reach for the dictionary, if Steps 1 and 2 haven't yielded all the meaning you want.

   Now here is where your vocabulary can improve dramatically. Recall any guess you made from context. Now verify--or reject--your guess. This order of things gives you full benefit of the mental set you created by previously trying to deduce the meaning. "The more correct your guess proves to be, the more likely you are to remember the meaning. Nevertheless, if your guess is ridiculously wrong, you may find yourself less likely to forget the word than if you had not guessed at all."

   As you learn the meaning, try to associate the word with its derivation. The derivation is often rich with unforgettable associations.

4. Record the word, if it is one you wish to collect to work on further, on a word slip or in your vocabulary notebook.

*Phillip B. Shaw, Effective Reading and Learning (New York: Thomas Y. Crowell Company, 1955), pp. 290-303.

MULTIPLE MEANINGS

Multiple meanings can be used to relate musical terminology to other areas, or to extend what students already know about a word. Also, the fact that there is an association can help retention of meaning, even in lighter examples.

accent
band
bar
bass
chromatic
con
fine
flat
key
measure
meter
note
organ
piano
pitch
piu
pp
scale
score
sharp
signature
slur
staff
stand
stem
tie
tone
natural

WORD ORIGINS

Providing the history or origin of a vocabulary word will often help the students remember the meaning of a new term. Because the word has an unusual or colorful history they can associate its background to its meaning and therefore retain the definition better.

Below are a few examples of the histories or origins of some common terms in Music:

Clef: In music the clef is a character placed upon the staff to determine the key in which the tune shall be played. Clef is a French word which goes back to the Latin clavis, and both mean "key", the type you use to open your door and the other kind that provides a "key" for the rest of the notes in a musical composition.

Minuet: This old-fashioned, dainty but stately dance of triple measure was originated in France about 1653. The French word minuet means small and delicate which as apt to the dance with its very small steps. The source of the work is the Latin minutus, or "minute" or "small" shich gives us our minute, or 1440th part of a day.

Orchestra: The Greek orkestra was a place for the dancers in their outdoor theater, but with the Romans it became a reserved section for the senators. By the 16th century, the theater began to move inside. In England, people sat in the orchestra or "pit", but in France the space was reserved for the musicians. We took the word in both senses, the orchestra that plays and the orchestra seats in a theater.

Rhapsody: This word traces to Greek rhapsoidoes, from rhapto, "to stitch together," and oide, "song", which meant that a rhapsody in those days was such a lengthy recitation that it seemed like a lot of songs stitched together.

Virtuoso: In Latin, vir meant "man", virtus, "worth" and virtuosus, "excellent", and if you were a man you had these qualities. All of which leads us to a virtuoso, whether of the violin or painting or some other art, who excels by reason of his special knowledge or ability.

All of the above are from Word Origins and their Romantic Stories, W. Funk, New York, Funk and Wagnalls, 1950.

TALK-THROUGH METHOD *
(Vocabulary Building Strategy)

What is it?

Talk-through is a method of vocabulary building which utilizes the student's own experiences and ideas to discover word meaning in context.

When do I use it?

Talk-through is an informal method which lends itself easily to the normal classroom situation. Because it is basically a questioning strategy, can be used spontaneously.

How do I use it?

The talk-through method stresses the presentation of the word in context. The teacher presents the word to the students in a sentence. (Preferably one from the material or text being used.) By way of discussion the teacher helps the students pick knowledge from the sentence and their own experiences which helps them discover the meaning of the word. This method helps the students develop the habit of trying to figure out the meaning of words from context clues.

* Piercey, Dorothy. READING ACTIVITIES IN CONTENT AREAS. Boston: Allyn & Bacon, 1976, pp. 6-10, as explained by Leslie Gray and Kathy Steele in RDG 467 assignment

Pencil Sessions

Name _____

Instrument _____

Score _____

PROJECT #9

Seek and Find

How many of the musical terms listed below can you find hidden in this puzzle? Look up, down, across and back, and diagonally.

double bar	whole note
half note	half rest
sharp sign	tie
flat sign	slur
natural sign	measure repeat sign
accidental	quarter rest
staff	treble clef
da capo	bass clef
measure	eighth note

Circle the words. The first one has been done for you.

c	t	n	a	t	u	r	a	l	s	i	g	n	l	e	q	f	t	i	e
f	m	h	e	o	s	p	a	n	v	k	o	w	y	z	y	h	z	t	s
l	w	e	s	d	o	u	b	l	e	b	a	r	s	w	a	s	t	q	x
o	a	t	a	d	h	g	u	o	w	o	t	p	s	l	s	a	f	a	b
p	c	e	w	s	i	r	y	x	w	x	u	w	f	s	d	b	e	e	g
b	c	y	t	i	u	t	c	u	y	e	c	n	a	h	a	t	l	e	f
r	i	s	x	t	s	r	a	c	b	x	o	z	e	e	c	l	c	i	l
z	d	c	n	u	l	e	e	d	r	t	c	u	b	r	a	j	e	g	a
j	e	i	j	o	u	e	w	r	e	d	p	e	w	u	p	k	l	h	t
n	n	e	e	w	r	e	u	c	e	x	u	c	n	s	o	p	b	t	s
g	t	t	t	w	q	b	e	u	d	p	e	g	u	a	c	b	e	h	i
i	a	o	i	s	o	t	a	a	r	e	e	q	y	e	u	i	r	n	g
s	l	n	p	s	e	c	v	s	u	p	e	a	v	m	x	c	t	o	n
p	w	e	q	u	y	r	o	f	s	c	v	b	t	j	i	o	y	t	v
r	e	l	e	c	w	d	f	s	u	c	s	t	y	s	e	o	s	e	b
a	e	c	e	d	c	u	s	l	s	e	l	e	s	q	i	y	u	e	p
h	e	h	s	x	u	y	f	g	a	e	w	e	e	w	t	g	x	r	t
s	e	w	a	s	t	a	f	f	e	h	s	w	f	y	u	i	n	t	x
w	y	e	i	o	m	g	j	e	r	p	u	x	a	e	t	w	g	i	o
x	q	u	a	r	t	e	r	r	e	s	t	s	u	r	o	b	u	p	z

Can you define all of these terms? Get together with your friends and see who can find these symbols first.

Pencil Sessions

Book I

Name _____

Instrument _____

Score _____

PROJECT #13

Something is missing. Can you correct the problems?

1. half note
2. treble clef
3. quarter rest
4. dotted half note
5. measure repeat sign
6. slur
7. repeat from the beginning and end at Fine — D. *al Fine*
8. time signature — 4
9. quarter note
10. natural sign
11. repeat sign
12. staff
13. bass clef
14. fermata or hold
15. whole rest

Pencil Sessions

Book 1

Name _____

Instrument _____

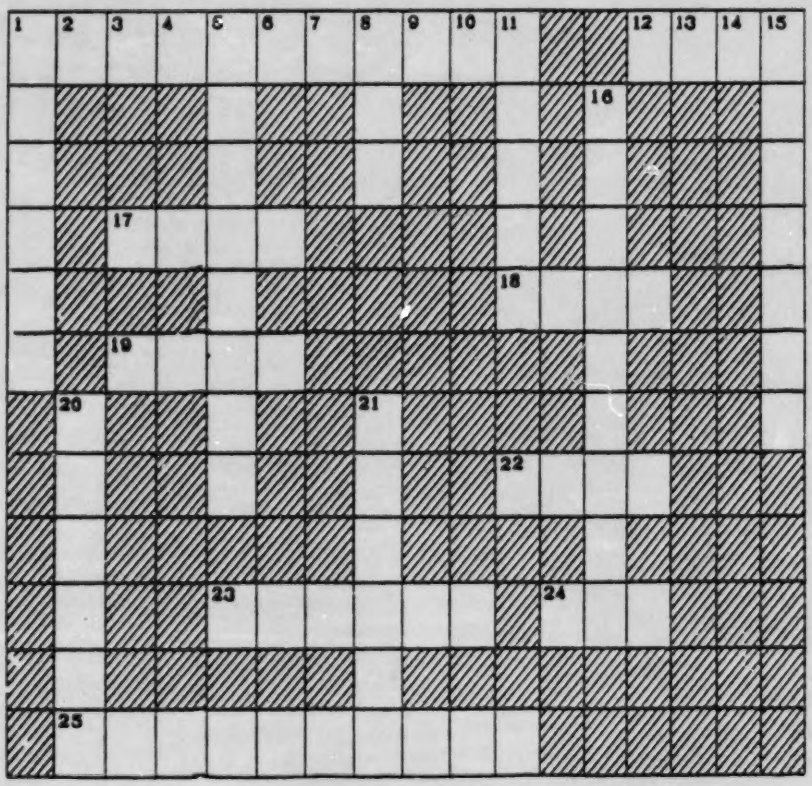
Score _____

PROJECT #15

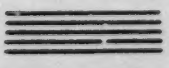
Crossword Puzzle

Across

1. Sharps, flats, and natural signs are called _____.
12. 𝄞 Treble _____.
17. 𝄢 _____ Clef.
18. To close or end. _____
19. 𝄋 Measure repeat _____.
22. Curved line that connects 2 or more notes of different pitch. _____
23. Tempo marking for very fast. _____
24. Flats or sharps that appear at the beginning of a piece indicate _____ signature.
25. A term applied to notes that sound the same but are spelled with different names. _____



Down

1. Very slow. _____
5. Repeat from the sign. _____
8. Curved line that connects 2 or more notes of the same pitch. _____
11.  _____
15. Hold – notes may be held for any number of beats. _____
16. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ indicate time _____.
20. ‖ indicates a _____ bar.
21. Repeat from the beginning. _____

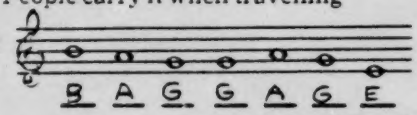
SUPER SLEUTH

A Mystery Word Game

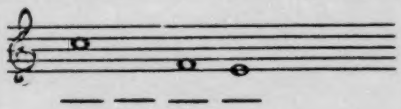
The blank spaces under each staff will spell a word if filled in with the correct note names. Draw the missing notes on the staff after you discover what the word is.

Beside each number is a clue to help you. Let's see how good a detective you are! (The first one is done to show you how.)

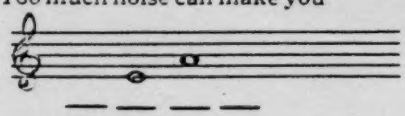
1. People carry it when travelling



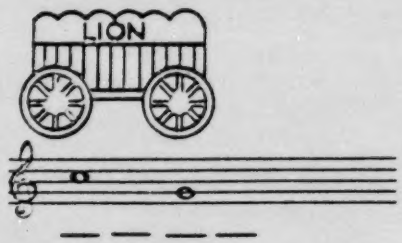
2. Another word that means "restaurant"



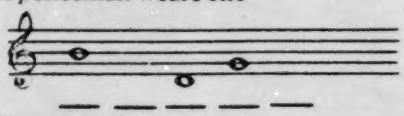
3. Too much noise can make you



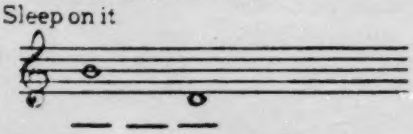
4.



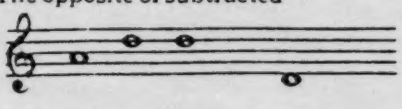
5. A policeman wears one



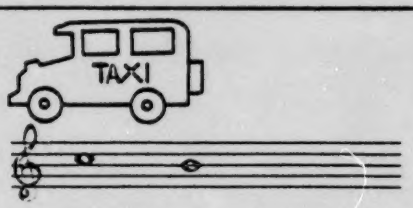
6. Sleep on it



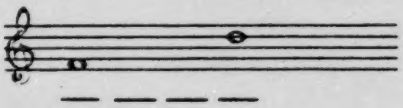
7. The opposite of subtracted



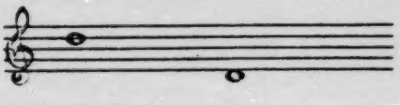
8.



9. People do this for animals at the zoo



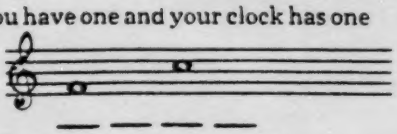
10. Boy scouts do a good one each day. You should, too.



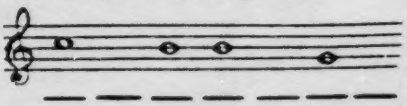
11.

12.

13. You have one and your clock has one



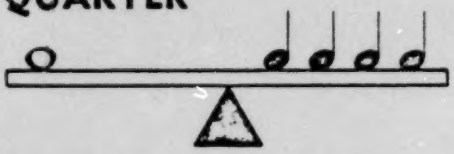
14. A head that grows in the garden



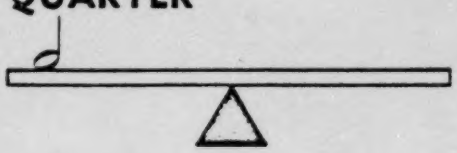
THE TEETER-TOTTER TEST

BALANCE EACH TEETER-TOTTER BY DRAWING THE CORRECT NUMBER OF NOTES ON THE RIGHT SIDE TO EQUAL THOSE ON THE LEFT. THE KIND OF NOTE OR NOTES YOU SHOULD DRAW IS GIVEN BY EACH NUMBER. (THE FIRST ONE IS DONE TO SHOW YOU HOW)

1. QUARTER

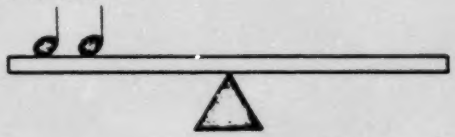


2. QUARTER



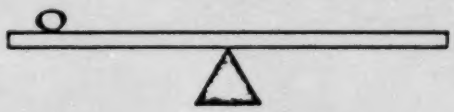
3. HALF

4. HALF



5. QUARTER

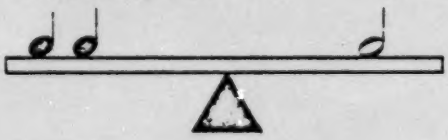
6. HALF AND QUARTER



TEETER-TOTTER TEST TWO

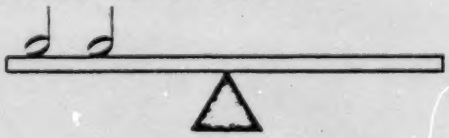
IN THIS GAME YOU ARE TOLD THE NUMBER OF NOTES TO ADD TO BALANCE THE TEETER-TOTTERS. IT'S UP TO YOU TO DRAW THE RIGHT KIND OF NOTES. (THE FIRST ONE IS DONE FOR YOU)

1. ONE NOTE

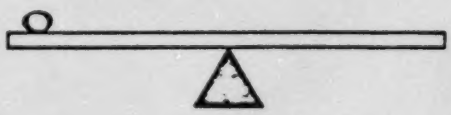


2. ONE NOTE

3. FOUR NOTES

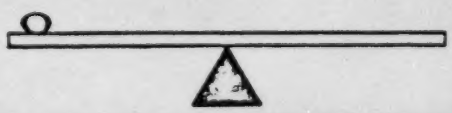


4. TWO NOTES



5. TWO NOTES

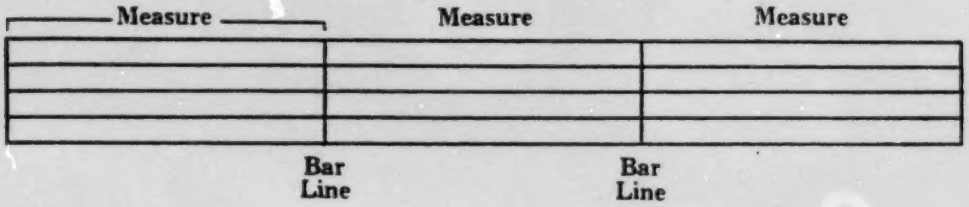
6. THREE NOTES



MEASURING TIME

To make it easier to count time in music the staff is divided into measures.

Measures are separated by vertical (up and down) lines called "bar lines"



To separate larger sections of a long piece of music, a **double bar** is used. It is made by drawing two bar lines side by side:

At the very end of a piece the second line of the double bar is made thicker than the first line, like this:

Each measure in a piece has a certain number of "beats" or "counts". As you will learn from the page about **TIME SIGNATURES**, you are always told at the beginning of a piece how many counts there will be in each measure.

Use a ruler to complete the drawing of the staff. Use the little marks at each end for guides. Then draw a bar line on the staff below each of the vertical marks. Draw a double bar at the end.

When you have finished drawing the staff and the bar lines, add the following notes to it.

DRAW ON THE FIRST SPACE OF THE STAFF:

A whole note in the first measure.

Two half notes in the second measure.

Four quarter notes in the third measure.

A dotted half note and a quarter note in the fourth measure.

A half note and two quarter notes in the fifth measure.

Four quarter notes in the sixth measure.

Two half notes in the seventh measure.

A whole note in the eighth measure.

Thomas, E. and Robinson, A. Improving Reading in Every Class, 2nd.Ed. Boston, Allyn and Bacon, Inc. 1977.

SOME STUDY TECHNIQUES FOR THE VOCABULARY OF MUSIC

As you begin to study music seriously, it may seem as if you're learning a foreign language. Difficult and unfamiliar technical terms come crowding. Once an unfamiliar term is defined, the author will use it again and again—assuming ever after that you understand it.

Rote memory is not enough. You must acquire a "working understanding"—learn to use the new word tools rigorously and intelligently. Pass over these new terms lightly, and word blocks will obstruct your learning—your reading will become an obstacle course. Learn the new terms thoroughly at the time they're introduced, and you'll have precision tools for grasping essential new knowledge to the last day of the course—and beyond it.

Clearly, your vocabulary competencies now become a tremendous asset. Fortunately, learning experts at a number of universities, in actual experiments with students, have researched learning and retention techniques. Some of the procedures suggested here are based on years of experimentation in the psychology of learning.

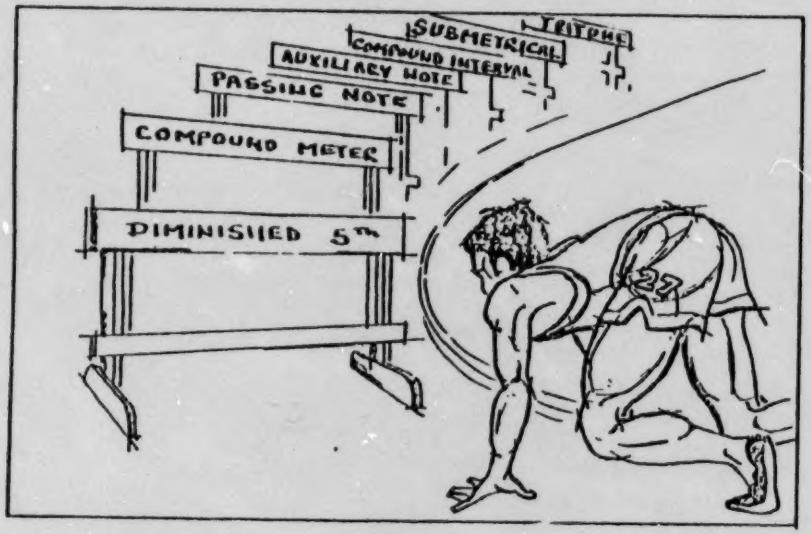


FIGURE 12–2. Hurdles!

How Will the Author Alert You to Important Terms?

When key terms and concepts are first introduced to you in your textbook, the author flags you with a conspicuous signal. The

SOME STUDY TECHNIQUES FOR THE VOCABULARY OF MUSIC

signal used is likely to be *italic* or boldface type. Words so designated are highly important "official" terms or concepts.

In the passage below, the author makes important terms stand out on the page by using italic type.

TIPS FOR LEARNING KEY TECHNICAL TERMS IN MUSIC

1. *Attend to each new term* when first it appears. Read reflectively to grasp what the explanation is saying—not to memorize by rote but to gain a real appreciation of the meaning.
2. *Read and reread* as often as necessary. Reading-once-straight-through patterns are no longer appropriate. Complete stops are called for frequently. Thought time is essential in addition to reading time. Even your instructor, with his broad background and long experience, finds that he must read difficult new material extremely slowly.
3. Suppose, as you're reading the explanation of a new term, you encounter a musical term you've already met whose meaning now escapes you. We all forget! You have the meaning of many such terms at your fingertips—through the *index* of your textbook. It offers you instant access to the original, the full textbook explanation of many terms.
4. You may wish to *consult a dictionary of musical terms* for those not included in your index. A reference that offers you clear, readable explanations is Willi Apel's *Harvard Dictionary of Music*. Music textbooks of high quality are often difficult. General vocabulary *terms* which you do not know may be frequent. To remove these roadblocks to your understanding, consult your general dictionary.
5. The author's definitions of new terms are almost always followed by musical examples. *Examine* these *examples* critically and figure out how they follow the definition. You'll find a special strategy for reading musical examples earlier in this chapter.
6. *Challenge the author.* Try to think of exceptions. Stop often and ask, "How does he have a right to say that?" "How does he justify saying that?" If you read on thinking, "I'll accept that without question," you may soon forget what the author has said. But if you've *questioned* it and convinced yourself it's right, you're far more likely to remember. Does your own musical experience support the author's contention? Bring your exceptions to class and challenge your teacher.
7. *Read* the explanation of the new term *with pencil in hand.* Make up your own examples on staff paper.

The Auxiliary Note and the Passing Note

The Beethoven themes above also illustrate two melodic events of fundamental significance to the study of harmony. First, in Example 15 attention is drawn to the note marked *aux.*

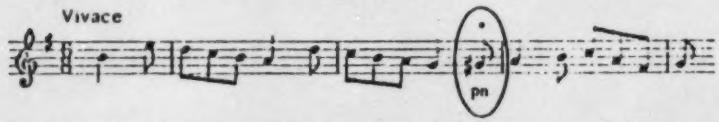
STOP! LOOK! LEARN!

This abbreviation stands for *auxiliary note,* a note that stands at the interval of a 2nd above or below two occurrences of a more important harmonic note. In this instance the auxiliary note D stands between two C's, C being the more important note since it belongs to the C major triad, which is the keynote or *tonic triad.* The second melodic event of fundamental significance is marked *pn* in Example 16. This abbreviation stands for *passing note,* a note that passes between or connects two more important harmonic notes. Here D, the passing note, stands between E♭ and C, which belong to the C minor triad, the tonic triad in the key of C minor. The passing note differs radically from the auxiliary note. The auxiliary note departs from and returns to the same note. The passing note connects two different notes.

TOOLS FOR FUTURE LEARNING

Auxiliary notes and passing notes are often chromatic. In such cases spelling depends upon the function of the note. For instance, in the Haydn theme below we find a chromatic passing note which connects scale degrees 1 and 2. Since the passing note ascends, it is spelled G♯, not A♭. The latter would be the correct spelling for a descending passing note.

Example 17. HAYDN: *Symphony in C major, No. 94*



In the passage quoted below the chromatic auxiliary note is spelled F♯, not G♭, since it ascends to the main note.

Example 18. HAYDN: *Symphony in C minor, No. 95*

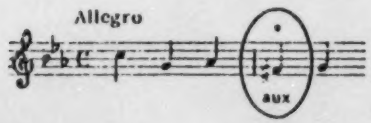


FIGURE 12–3. Auxiliary note and passing note. (*From Allen Forte,* TONAL HARMONY IN CONCEPT AND PRACTICE. *New York: Holt, Rinehart and Winston, Inc., 1962, p. 10. Reprinted by special permission.*)

Students often say, "I learn new terms, but I can't retain them." You may find it helpful to record the meaning, and perhaps an example, of difficult new terms on a flash card or in a notebook —not by rote but with full appreciation of the content. Take two or three minutes—that's all you'll need—to make each entry. If you were to do nothing more than *record* the new terms and definitions and then lost your flash cards, you would still have an advantage. The muscular act of writing, in and of itself, would have strengthened your learning.

8. *Self-recite.* Cover the words of explanation, and see if you can supply the explanation in actual words—your own words. You may find a "List of Some Important Terms to Define and Memorize" toward the end of each chapter. You'll wish to check your understanding of these terms. The terms your author has selected for this list are crucial.
9. Some of your new technical terms will involve difficult musical concepts. Even with the systematic, effective procedures suggested here, the meaning of some of these terms will probably elude you. Your teacher will preview some of the most difficult terms in class *before* you read your assignment. Mastery of some will come about later as you work through the exercises or as your teacher explains the material or discusses it with you. No question should remain unanswered. *Jot down questions* to bring to class.
10. Make an effort to *use* your *new* musical *terms.* Whenever you hear a musical selection on TV or the radio, on a record, or at a concert, apply and reinforce your new learnings.

In Summing Up—

1. Attend to each term.
2. Reread.
3. Use your index.
4. Consult your dictionary.
5. Scrutinize the examples.
6. Challenge the author.
7. Be active with a pencil.
8. Self-recite.
9. Bring questions to class.
10. APPLY YOUR NEW LEARNINGS.

TECHNIQUES FOR THE IMPROVEMENT OF COMPREHENSION:

One of the main goals of education is to give students new information and skills in which to better cope with life. If the comprehension of these new areas could be improved so much the better. In fact without comprehension educationis futile.

This section will explore the various ways comprehension can be improved. Though primarily designed for printed materials, some skills such as Directed Viewing Activities can be easily incorporated into the instrumental music class.

The following topics will be explored:

Study Guides
Structured Overview
Task Analysis
Critical Reading
SQ3R
Directed Activities (DRA,DVA,DLA)
Levels of Comprehension
Gaming

CRITICAL LISTENING GUIDE
HIGH SCHOOL, ABOVE AVERAGE ABILITY

Name_____ Music Appreciation

COULD IT BE MAGIC - BARRY MANILOW

Your will hear the recording two times. You can go back and work on any question during the two listenings.

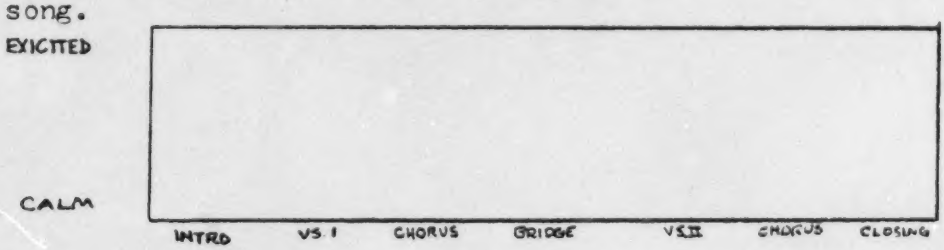
COULD IT BE MAGIC employs a popular idiom, which is using "Classical Music" themes for the basic harmonic structure. Could it be Magic uses the Prelude in C minor of the great pianist-composer Fredrick Chopin (1810—1849).

What instrument played the theme first? _____

Listen carefully as the song continues and see if the chords of the Prelude go continuosly through the song . . . Do the chords continue? YES_____ or NO_____. Could we say that the piece is built on these chords? YES _____ or NO _____.

What reaction emotionally does this repeatition have on you?

On the chart below map the intensity of your feelings toward this song.



How did your emotions change as instruments and voices were added and subtracted?

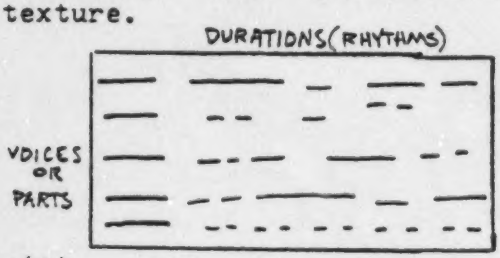
List as many instruments as you can that you have heard in the song. How did any of these instruments change the emotional impact?

Name CHELPKA

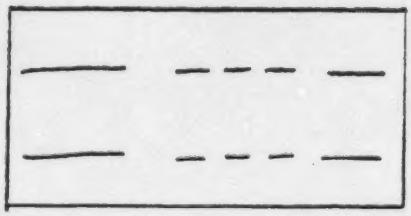
If all the sounds (few or many) have the same rhythm we call the music CHORDAL.

If the sounds (few or many) have several different rhythms at the same time we call the music CONTRAPUNTAL.

Below are some sound charts illustrating CHORDAL and CONTRAPUNTAL textures. "Read" the charts and select the best description fortheir texture.

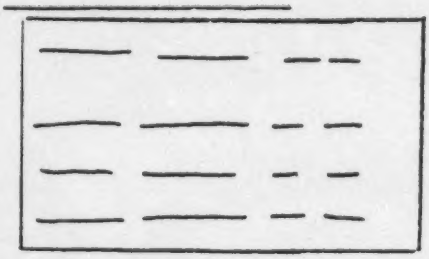


(A)_____

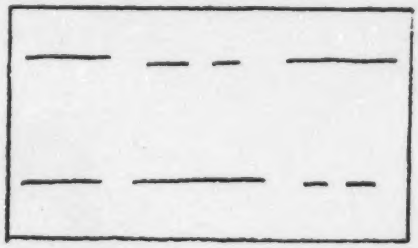


(B)_____

C)_____



(D)_____



Now we are ready to analyze COULD IT BE MAGIC. Listen this time for texture and answer the following either: ChORDAL or CONTRAPUNTAL.

The introduction is _____.

The first verse and chorus are _____and_____.

The bridge into the second verse is _____.

The second verse and chorus are _____ and _____.

The piece ends in a_____ texture.

We cannot forget the lyrics to COULD IT BE MAGIC. Did the lyrics fit the music and visa versa? Why?

STUDY GUIDE - COMPARISON - CONTRAST SKILL

SOUND EFFECTS

Using the following instruments, decide which one or ones would best fit the needed sound . Place the correct letters in the blanks.

A. Wood Block
B. Cymbals
C. Triangle
D. Alto Zylophone
E. Soprano Metalophone
F. Slap Stick
G. Bass Drum
H. Maracas
I. Autoharp
J. Sandblocks

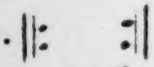
1._____Heavy crashing footsteps
2._____Soft sweet melody
3._____Chopping wood
4._____Shooting a gun
5._____Throwing something out the window
6._____Something burning
7._____Thunder
8._____Mouse running across the floor
9._____Opening a door
10._____Closing a door
11._____A crackling fire
12._____Rain
13._____Running water
14._____Eating crunchy food
15._____Climbing a tree

This would be used with any selected book by the students. Grade level upper elementary. Average to advanced group.

LEVEL: Beginning music
SKILL: Interpretative level, symbol understanding

STUDY GUIDE

Match the sign with the definition.

____	1. mp	a. medium loud, mezzo forte
____	2. allegro	b. little by little
____	3.	c. medium soft, mezzo piano
____	4. D. C. al Fine	d. measure repeat sign
____	5. pp	e. very fast
____	6. adagio	f. repeat from beginning and end at Fine
____	7. f	g. very soft, pianissimo
____	8. rit.	h. gradually louder
____	9. andante	i. fast
____	10. mf	j. gradually slower
____	11.	k. very loud, fortissimo
____	12. D. S. al Fine	l. very slow
____	13. p	m. medium speed
____	14. vivace	n. fermata or hold
____	15. poco a poco	o. slow
____	16.	p. go back to sign and end at Fine
____	17. ff	q. repeat from the repeat sign
____	18. lento	r. soft, piano
____	19. 	s. gradually softer
____	20.	t. loud, forte

STUDY GUIDE - THREE LEVEL READING GUIDE

Questions 1-6 apply to both compositions. Give two answers for each question using the two selections. Questions 7-10 have one response.

* 1. What are the principal instruments used?

*** 2. Does the tone color fit with the rhythm, melody, and harmony?

* 3. Describe the feeling of the beginning and ending movements of the composition.

** 4. Are the themes singable? What kind of feeling do the themes express?

** 5. What feeling does the rhythm express?

**** 6. Does the music describe the night or the composer's feelings? What type of composition would you write to project feelings about the night?

*** 7. Which of the elements of music---rhythm, melody, harmony or tone color--- is most important in expressing the composer's idea?

** 8. Compare the different sound of the strings in the two compositions. How did the different use of the strings influence the expressive effect?

*** 9. What did the percussion instruments add to the Bartok work?

**** 10. Which composition do you think better expresses the mood of night? Why?

* literal
** interpretive
*** critical
**** creative

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STRUCTURED OVERVIEW: A method of presenting vocabulary terms in a reference to the reading material or understandings of an unit.

HOW??????

STEP 1. Complete steps 1 and 2 of the Task Analysis procedure.

STEP 2. Arrange the vocabulary into a schema that shows the interrelationships among the concepts.

STEP 3. Add to the schema vocabulary concepts which will more clearly depict these interrelationships.

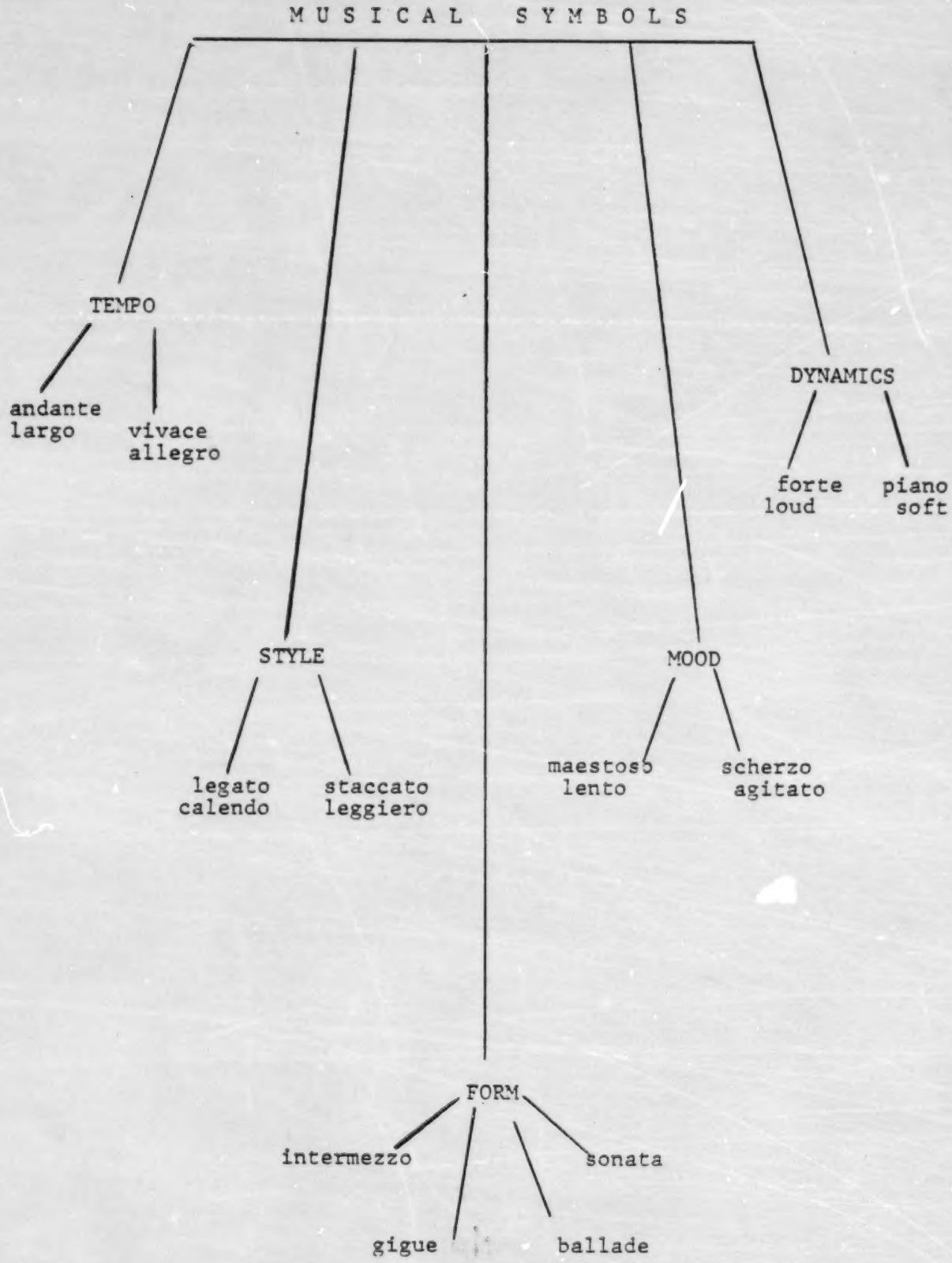
STEP 4. Evaluate the overview. Is it clear? Can it be simplified without loss of meaning?

STEP 5. When introducing the overview, display the schema and briefly explain why it is arranged as it is (or let the kids try it). Encourage student input.

STEP 6. Continue use of the overview for the duration of the unit, relating new concepts and vocabulary as the need arises.

BE AS CREATIVE AND VERSATILE AS POSSIBLE when developing the schema. Throughout the semester use different designs, flow diagrams, pictures, outlines, and materials (transparencies, mobiles, bulletin boards, charts, posters, labels, etc.) and all sorts of attention-getting techniques.

STRUCTURED OVERVIEW



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TASK ANALYSIS

TASK ANALYSIS: A self-preparation exercise for teachers to be done BEFORE a reading assignment is given. It helps the teacher plan activities to facilitate the understanding of the major concepts, words, and processes needed for the assignment.

HOW????????

STEP 1. Identify the major concepts of the chapter or assignment. These concepts are those ideas that you want your brightest students to know.

STEP 2: Identify the key vocabulary words. These are the specialized and technical vocabulary words that carry the meaning of the major concepts or the words that are necessary to the understanding of the activity.

STEP 3: Identify the processes and/or skills that need to be applied in the assignment. These could be listening, observing, following directions, following a sequence, interpreting charts, pictorial matters, and any of the various comprehension skills and study skills.

STEP 4: Set priorities of the major concepts. Label them thus:

MI (Most Important) - Those concepts which all students should be able to understand and learn

I (Important) - Those concepts which most of the students should be able to understand and learn

LI (Least Important - Those concepts expected of the brightest students to understand and learn

TASK ANALYSIS AND OVERVIEW ASSIGNMENT

KATHY DEBERRY

The following assignment was done in conjunction with the text Discovering Music Together, using the unit "Discovering Style in Art Music".

I. Major Concepts

A. Most Important

1. Changes in the use of rhythm from the Renaissance to the Contemporary period.

2. Changes in the use of harmony from the Renaissance to the Contemporary period.

3. Changes in the use of form from the Renaissance to the Contemporary period.

4. Changes in the use of dynamics from the Renaissance to the Contemporary period.

B. Important

1. Major composers of the following periods:

Renaissance	Romantic
Baroque	Contemporary
Classical	

C. Least Important

1. Styles of musical performance in the following periods:

Renaissance	Romantic
Baroque	Contemporary
Classical	

II. Key Vocabulary Words

Renaissance	Improvisation
Baroque	Terraced dynamics
Classical	Tonality
Romantic	Figured bass
Motet	Overture
Madrigal	Lied
Polyphonic	Chamber music
Dissonant	Contemporary
Imitation	
Contrapuntal	

III. Processes and Skills Needed for Assignment

1. Listening to recordings
2. Listening to live performances
3. Interpreting charts and time lines
4. Analizing a musical score
5. Performing a musical score
6. Comparing and contrasting styles and forms of composition
7. Notetaking
8. Following directions
9. Use of rhythm, mood, and setting
10. Relating art (paintings, pictures, sculpture) to musical styles
11. Drawing conclusions
12. Using symbols in an interpretive way
13. Understanding relationships
14. Summarizing
15. Developing and applying concepts
16. Visualizing through musical concepts

IV. Evaluation

This schema was developed to help students understand the changing of musical styles and their relationship to musical form. In the schema I also added the most important compositional forms and the names of those composers who developed and utilized them. I feel it enhances and helps clarify the basic differences of each period. The outline also notates the time period of each section. It would be possible to develop a schema showing only the development of rhythm, harmony, and form, but I think a more complete overviewis necessary for better understanding.

Steps in the SQ3R Method

1. Survey the material for cues to content and organization.

   a) Major headings for each section
   b) Topic sentences, including statements in italics or boldface type
   c) Subpoints in an outline (any "listing" device)
   d) Pictures, charts, diagrams, maps (illustrative material)

2. Questions based on the survey guide the reader's thinking.

   a) Ask questions based on the headings of each section.
   b) Use any study guides provided by the author or teacher.

3. Read to answer your question.

4. Recite to check comprehension and to utilize information.

   a) Write brief summary statements to questions in step 2.
   b) Discuss ideas orally in class.
   c) Organize major points and key phrases in outline form.
   d) Utilize study techniques which have proven effective for you--such as underlining key sentences, taking brief notes, restating ideas in different words, etc.

5. Review for immediate and delayed recall.

   a) Reread notes to recall major points.
   b) Utilize quizzes to check memory for details.
   c) Test your answers to questions in step 2.
   d) Utilize skimming and scanning techniques to refresh memory and distribute learning.

Special References:

Francis P. Robinson, Effective Reading. New York: Harper & Row, Publishers, 1962.

Don H. Parker, SRA Reading Laboratories (Teacher's Manual and Pupil's Record Book). Chicago: Science Research Associates, Inc., 1959-1967.

from Thomas,E. and Robinson, A. Improving Reading in Every Class, 2nd Ed. Boston: Allyn and Bacon, 1977.

TEN TIPS FOR READING A MUSICAL EXAMPLE

As you read your textbooks in music courses you will meet explanations of new terms or concepts followed by clarifying examples. These examples—unlike those in your textbooks in other subjects—are not written in words. Instead, they are *printed in notes and symbols on the musical staff.* Bypassing these examples can be disastrous to your understanding of the term or concept.

You're likely to need a special strategy for attacking musical examples. The tips that follow should prove extremely effective for the student who is seriously bent on mastering the vocabulary of music.

Of course, you will not need to use every technique suggested with *every* new term. Use as many of the techniques as necessary—or all of them—to grapple with the new term and grasp its meaning.

1. Most musical examples flash a warning signal—REDUCE SPEED *in reading.*
2. Read the author's words of explanation with special care.
3. When the author refers you to the musical example, *shift* your eyes and thoughts *to the musical staff.* Note whether the passage is a musical excerpt or a devised textbook example.
4. When key signatures, notes, intervals, and the like are mentioned in the verbal explanation, locate these on the musical staff. *Continue* this *back-and-forth reading* as needed.
5. *Hum* or *whistle* the *passage* (or part of it) or *play it* on a musical instrument.
   (a) Note the clef, the key, the meter, and the tempo.
   (b) If the passage consists of a sequence of single notes instead of chords, hum or whistle the melody to yourself.
   (c) If the rhythm is important to your understanding of a term or concept, you will find it helpful to tap the rhythm. Use your finger, not your foot. Finger tapping is more likely to to be a conscious gesture. Foot tapping usually degenerates into unconscious motion.
   (d) Chordal passages should be played on the piano.
6. *Read and reread* as often as necessary. Complete stops are called for. Thought time is needed in addition to reading time.
7. Read with pencil in hand and staff paper before you. Try to *make up* on staff paper an example of your own that fits the author's specifications. Now compare your own example with the author's and with the verbal explanation. Have you indeed "translated" the words into a musical example?

   Creating your own example is a powerful technique. It helps bring hazy understandings into sharp focus. If you study the verbal explanation, then "illustrate" it—watch it develop—see it build up—the new term or concept should take on full, clear meaning.

   You might also make up an example that does *not* fit the author's specifications and think through the reasons why it does not fit. Bring your example to class and discuss it with your teacher and classmates.
8. Turn on "the most powerful study technique known to psychologists"—*self-recite* on the new term.* Cover the words of explanation. Look at the musical example and see if you can supply the explanation in actual words—your own words. If you can't, recheck the explanation.

   Now operate the other way. Expose the words, cover the musical example, and see if you can "see" the musical example.

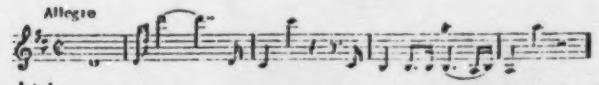
TEN TIPS FOR READING A MUSICAL EXAMPLE

Do back-and-forth reading between printed words and musical staff.

The Inversion of Intervals

We have already mentioned the fact that notes which have the same letter name are regarded as equivalent. This is evident in the following theme.

Example 26. MOZART: *Symphony in D major,* K.385 ("Haffner")



The half note D in the second measure is not different from the first note of the theme, but merely another occurrence of the same note in a different octave. Both notes are called D. Similarly, all the notes in the third measure are C♯'s and all the notes in the final measure are A's. This reflects the operation of the principle of 8ve equivalence previously described (page 8). *Inversion,* a primary technique of chord generation, is dependent upon the principle of 8ve equivalence. We shall consider chord inversion in subsequent chapters; here we limit discussion to interval inversion. This is shown below.

Example 27.

FIGURE 12–1. Inversion of intervals. (*From Allen Forte,* TONAL HARMONY IN CONCEPT AND PRACTICE. *New York: Holt, Rinehart and Winston, Inc., 1962, p. 15. Reprinted by special permission.*)

* Walter Pauk, *How to Study in College* (Boston: Houghton Mifflin Company, 1962), p. 25.

TEN TIPS FOR READING A MUSICAL EXAMPLE

9. All through this process, *turn on triple-strength learning*—visual, auditory, kinesthetic. If you try to learn a musical term with your eyes alone, you'll be using just one-third of your sensory channels for mastering the printed page. Use your eyes—then add your ears and muscles.

   Learn with your *eyes* as you *read* the words of explanation and the musical example. Strengthen learning with your *ears* as you hear yourself *hum* or *play* the example. Now you've brought to bear your auditory memory. Add *muscular learning* as you *write* out your own example on staff paper. Now you've involved motor memory—one of the strongest learning channels for many students.

10. Make an effort to *use* the musical term or concept. Whenever you hear a musical selection on TV or radio, on a record, or at a concert, apply and reinforce your new learnings. Now the term is likely to be *yours to stay*.

In Summing Up—

1. Reduce speed.
2. Read the words of explanation.
3. Focus on the musical example.
4. Do back-and-forth reading.
5. Hum, whistle, or play the passage.
6. Reread.
7. Make up your own example.
8. Self-recite.
9. Turn on triple-strength learning.
10. USE your new term or concept.

DIRECTED READING/VIEWING ACTIVITY

This activity is taken from Chapter 9 "Discovering Style in Art Music" of the text Discovering Music Together.

Purpose for Reading: to understand changes in the use of rhythms, harmony, form, and dynamics, and how they affect the style of music emerging from different periods of composition.

I. Introduction

A. Play selected recorded excerpts of various periods demonstrating variety and change in musical style. (Motivation)

B. Have picture displays of each musical period including photographs of composers, instruments, dress, or any other items indicative of the specified era. Discuss each grouping and relate them to the music being performed.

II. Preparation for Reading

A. Hand out a structured overview which graphs the chronelogical change of styles through the five musical periods. Discuss the element of change and growth from one period to another.

B. Discuss vocabulary words which appear in the structured overview. Have students locate these words in the glossary of the text and provide written definitions.

C. Hand out Study Guide and discuss questions with the class. Answer all questions orally---by students. These questions are on the four levels of comprehension.

III. Directed Silent Reading

A. Have students read the assigned material. Remind them to keep the purpose for reading in mind as they proceed through the material.

B. Show filmstrips with recordings of music from each period. Later, discuss concepts found in both text and films.

C. Give a written check on vocabulary words and major concepts.

IV. Re-Reading

It is hoped that the reinforcement of concepts by the viewing of a film, this material will not have to be re-read. But if necessary, the teacher should select those concepts or vocabulary terms which are unclear and have students read aloud passages which deal directly with that information.

V. Follow-Up and Related Activities

A. Play a comprehension game designed forthis unit.

B. Have students select favorite compositions from the record library representative of each period.

C. Have students perform simple compositional forms from each musical period.

D. Have students read a biography of their favorite composer and present a report to the class. The students should be able to relate the composer to the period in which his works were written.

DIRECTED VIEWING ACTIVITY
Jr. High General Music Class

The material for this D.V.A. is a filmstrip, "The Mix Heats Up," distributed free to schools by the Chevron Company. The copyright date is 1976.

Purpose for viewing: to introduce and develop an appreciation for jazz, especially its early years.

I. Preparation for Viewing

A. Play a cut from, "The Genius of Louis Armstrong (1923-33)," Columbia Records CG30416.

B. Play a song from, "Jelly Roll Morton 1923/24," Milestone M-47018.

C. Explain to the class that these are examples of early blues or jazz. Ask if anyone has heard of either of the musicians.

D. Introduce the filmstrip, instructing the class to remember the musicians mentioned and to note the parallels drawn between the development of jazz and events or moods present in America during the era.

II. Directed Viewing

A. Show the filmstrip to the class.

III. Developing Comprehension

A. Oral question/answer session covering key points of the filmstrip.

1. Who were the musicians mentioned and what did the filmstrip tell about each one? Literal

2. To where did the family move when they left the farm? Literal

3. What was the main reason for the move? Interpretive

4. What did blues singing have to do with the day to day life of the southern blacks? Why was music such an important part of their lives? Interpretive

5. How did jazz travel to Chicago and for what reasons? Interpretive

6. How did jazz get to Europe? Literal

7. The invention of the phonograph made it possible for musicians to listen to themselves and to each other. How did this change music and was it important to the development of jazz? How? Critical

8. How would your life be different if there were no records, tapes, or radios? Creative

9. During the different periods in the filmstrip people made or listened to music which reflected their moods. How was this shown in the filmstrip? Critical

10. What kinds of music do you like when you're sad? Creative

IV. Follow-up Activities

A. Students choose one of the following topics for further study.

1. There were many changes which occurred during the period covered by the filmstrip. Choose something of interest to you (cars, clothes, art, politics, womens lib) and find out how it was changing during the twenties.

2. Compose your own blues song. You may want to do this while you are going about your daily business.

3. What were the differences between New Orleans and Chicago during the 1920's? Did these differences influence the jazz from the two cities?

4. See what you can find out about Louis Armstrong. How did he become close to King Oliver? What bands did he play with? What was and how did he receive his nickname? Why was he such a famous jazz musician?

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ASU/1977

THE GAMING APPROACH TO
REINFORCE READING COMPREHENSION SKILLS

Although there are a variety of vocabulary games, commercially available, there are only a few reading comprehension games on the market. Even the literature on reading games concerns vocabulary development almost entirely. However, it seems only natural that the gaming approach could also be benefically used to reinforce comprehension as well as vocabulary development. Because of this, the following guidelines to construction of a reading comprehension game are only guidelines at this time:

1. The game should cover a shared reading experience of all the players. The game should follow the reading assignment.

2. The game should focus on several comprehension skills, and not try to include them all.

3. The game should extend or give needed practice in a skill(s) that has (have) already been systematically taught, either in an English class or the specific content area.

4. The game should be appropriate to the age and ability level of the students.

5. It should be an interesting game, utilizing concentration and the mental involvement for all students in the class or group.

6. The purpose(s) of the game should be made clear to the class.

7. The comprehension questions must include questions from all four of the levels of comprehension (literal, interpretative, critical, and creative)

8. Directions must be simple, clear and precise.

9. Student involvement should be maximized. Use students as the judges for acceptable answers, timekeepers, referrees, scorekeepers, etc. The teacher's role should be minimized, if not eliminated.

10. When an answer is judged wrong, make certain the correct answer is supplied either by the judge, a panel, or another team. This helps explain "why" an answer is wrong.

By nature comprehension games formats are extremely adaptable to any reading material by simply changing the questions. To be an effective teaching method they must be well-planned and appropriate to the unit being studied, not randomly used whenever a teacher is unprepared for that day's lesson. They are an effective review technique for exam preparation as well as a follow-up activity to a reading assignment. They can add variety to your teaching style and the atmosphere of "fun" to a comprehension exercise.

OTHER SOURCES AND EXAMPLES OF GAMES:

One of the best sources of music games and the like can be found in Dorthy Piercey's book Reading Activities in Content Areas. Another excellent source which is geared directly to music is Pencil Sessions by Barbara Buehlman. The Farmer Building located on the campus of Arizona State University room 406B the Secondary Reading Resource Room contains materials very useful to education majors taking various reading courses. Various games can be looked at and judged as to their usefulness in the classroom.

CRITICAL READING AND THINKING DEVELOPMENT IN MUSIC

There is great opportunity, if not responsibility, in music education to develop critical thinking skills, i.e. forming judgements, recognizing author's purpose, making inferences, distinguishing opinion and facts, investigating sources, and detecting bias. The following pages provide an example of how just one skill (forming judgements) can be systematically developed in a music class through planned lessons and activities. The same can and should be done for many of the other critical thinking skills.

Thanks to Kathy DeBerry of Carson Junior High School for the Critical Reading Skill Curriculum Guide. Forming judgements is an important skill for the musician. This skill is employed in critical analysis of music performed as well as determining the proper stylistic characteristics of each major period.

GRADE 7

1. Take students to a Young People's Concert sponsored by the symphony. Before the concert, prepare students by having them listen to and discuss compositions to be heard. After the trip, have students write a description of one of the programmatic selections.

2. Have students watch a concert on television e.g. Boston Pops, etc. Have them write a synopsis of the concert. Give reasons why they did or did not enjoy the performances.

3. Have students read an interview with or review of a popular performer in a young person's magazine.

4. Have student select one classical cpmposition and tell why he enjoys it.

5. Have student select a solo and perform it for the class.

GRADE 8

1. Teacher plays recordings of compositions from different musical periods and has students describe which one they prefer and why.

2. Have a student recital. Each student performs as well as writes a report of the entire event.

3. Take the class to a ballet or opera rehearsal. Have students describe the steps of preparation for a performance.

4. Design a comprehension game which helps students understand the major stylistic devices used in different musical periods.

5. Have students perform compositions of diferent styles for the class. Each student explains the basic techniques of composition used in his selection.

GRADE 9

1. Have students attend a local concert and write a critical review.

2. Have students read and compare reviews by two authorities of the same concert.

3. Design a listening lesson of recordings from two differnet periods of music history. Have students compare them as to style, melodic and harmonic content, and rhythm.

4. Have students select a piece of chamber music and perform it for the class. Have each participant tell something about the composer and his techniques of composition.

5. Devise a vocabulary game to compare and contrast stylistic characteristics of selected compositions.

GRADE 10

1. Plan a listening lesson in which students listen to recordings of selections from the same periodsand note their similarities in style, rhythm, dynamics and form.

2. Have students read and compare two reviews of the same newly released recording. Have students listen to the recording and write their own review.

3. Have students attend a concert and distinguish between the musical responsibilities of the conductor, soloist, and orchestra personnel.

4. Take students to see a collection of antique instruments and have students relate them to the music which they were used to perform.

5. Design a comprehension game which deals with musical signs and terms found in selected periods of music history.

GRADE 11

1. Plan a comprehension game which compares and contrasts styles of music from the five major periods in music.

2. Have students select a favorite composer, read two biographies, and compare them. Check facts with other sources and decide which are true and which are legendary.

3. View films about a specific period of music history and compare them as to content and reliability of information.

4. Take students to one of the operas designed for the young audience. have students critique the performance and list reasons for success or failure.

5. Develop criteria with the class which defines a successful performance.

GRADE 12

1. Have students study two different editions of the same composition, point out differences and decide which would be best to perform.

2. Have students research and listen to a recorded selection, attend a concert where it is to be performed, compare and critique the performance as to authenticity of style.

3. Have students compare recorded performances of a standard orchestral work as to style, tempo, and emotional interpretation.

4. Design a listening game in which students identify the musical period of a selection excerpt played.

5. Students write original melodies in the five major musical styles.

TECHNIQUES TO STIMULATE READING IN MUSIC

Teachers need to posses several techniques to stimulate reading no matter what subject area. We feel that outside reading should be encouraged at all grade levels. Below are listed what we feel are the best ways to stimulate reading in the instrumental music classroom.

1. A book shelf in the music room stocked with music books
2. Newspaper games
3. Requiring book reports for all music classes relating them to current studies either oral or written.

In the next few pages we have included materials which we feel are especially helpful in this area.

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NEWSPAPER USES IN THE MUSIC CLASS:

1. Have students clip reviews of performances from the newspaper. Oral or written reports can follow. Posting on a bulletin board.

2. Clip any news items which could be related to the current music scene i.e. composer's lives, deaths, groups, etc. Post.

3. Have a music current events day use as a game. Students could bring in the article to used for questions.

4. Keep an up to date bulletin board with current and up coming musical events.

For more insights into the uses of the newspaper consult the following: A Daily Text For Thinking Newspaper In The Classroom Dorothy Piercey. Published by the Arizona Republic and The Phoenix Gazette.

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